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JOHN IRELAND
Mother *and* Child

Nursery Rhymes
from
"SING SONG"
by
Christina Rosetti
for
MEDIUM VOICE *and* PIANO



3/-

Net



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LIST *of* RHYMES

NEWBORN	Page 8
THE ONLY CHILD 10
HOPE 12
SKYLARK AND NIGHTINGALE 14
THE BLIND BOY 16
BABY	, 18
DEATH-PARTING 20
THE GARLAND 22



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NEW - BORN

Your brother has a falcon,
Your sister has a flower;
But what is left for mannikin,
Born within an hour?

I'll nurse you on my knee, my knee,
My own little son;
I'll rock you, rock you, in my arms,
My least little one.

THE ONLY CHILD

Crying, my little one, footsore and weary?
Fall asleep, pretty one, warm on my shoulder.
I must tramp on through the winter night dreary,
While the snow falls on me, colder and colder.

You are my one, and I have not another;
Sleep soft, my darling, my trouble and treasure;
Sleep warm and soft, in the arms of your mother,
Dreaming of pretty things, dreaming of pleasure.

HOPE

I dug and dug amongst the snow,
And thought the flowers would never grow;
I dug and dug amongst the sand,
And still no green thing came to hand.

Melt, O snow! the warm winds blow
To thaw the flowers and melt the snow;
But all the winds from every land
Will rear no blossom from the sand.

SKYLARK AND NIGHTINGALE

When a mounting skylark sings
In the sunlit summer morn,
I know that heaven is up on high,
And on earth are fields of corn.

But when a nightingale sings,
In the moonlit summer even,
I know not if earth is merely earth,
Only that heaven is heaven.

THE BLIND BOY

Blind from my birth,
Where flowers are springing
I sit on earth
All dark.
Hark ! hark !
A lark is singing,
His notes are all for me ;
For me his mirth :—
Till some day I shall see
Beautiful flowers
And birds in bowers
Where all joy-bells are ringing.

BABY

Love me,—I love you,
Love me, my baby ;
Sing it high, sing it low,
Sing it as may be.

Mother's arms under you,
Her eyes above you ;
Sing it high, sing it low,
Love me,—I love you.

DEATH-PARTING

'Good-bye in fear, good-bye in sorrow,
Good-bye, and all in vain,
Never to meet again, my dear'—
'Never to part again.'

'Good-bye to-day, good-bye to-morrow,
Good-bye till earth shall wane.
Never to meet again, my dear'—
'Never to part again.'

THE GARLAND

Roses blushing red and white,
For delight;
Honeysuckle wreaths above,
For love;
Dim sweet-scented heliotrope,
For hope:
Shining lilies tall and straight,
For royal state;
Dusky pansies, let them be
For memory;
With violets of fragrant breath,
For death.

Mother and Child

I

NEWBORN

CHRISTINA ROSSETTI

JOHN IRELAND

Moderato $\text{♩} = 58$

Voice

Your bro-ther has a fal - con, Your

Piano

p

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

sis - ter has a flow'r; But what is left for man - ni-kin,

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns.

Born with_in an hour?

I'll nurse you on my

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a dynamic marking of *mf* in the right hand.

knee, my knee, My own lit - tle son; I'll rock you, rock you

in my arms, My least lit - tle one. I'll rock you, rock you

in my arms, My least lit - tle one.

p

pp *poco rit.*

2

THE ONLY CHILD

Moderato $\text{♩} = 54$

Voice

Cry-ing, my lit - tle one, foot - sore and wea - ry?

Piano

mp

Fall a - sleep, pret - ty one, warm on my shoul - der:

Piano

p

I must tramp on through the win - ter night drear - y, While the

Piano

mf

snow - falls - on me cold - er and cold - er.

Piano

You are my one, and I have not an - o - ther;

mf

p

Sleep soft, my dar - ling, my trou - ble and trea - sure;

mp

p

Sleep warm and soft in the arms of your mo - - ther,

p

pp

Dream - ing of pret - ty things, dream - ing of plea - sure.

pp

p

3 HOPE

Allegretto ♩ = 44

Voice

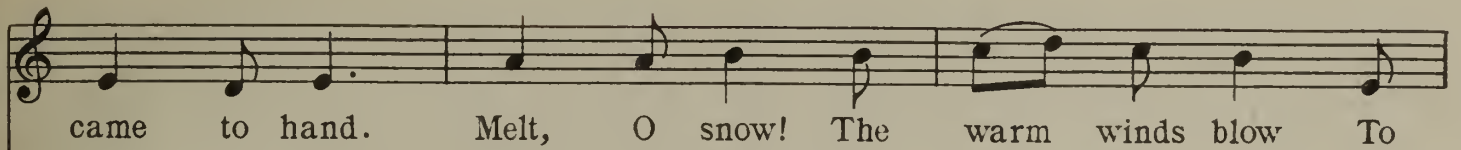
I dug and dug a -

Piano

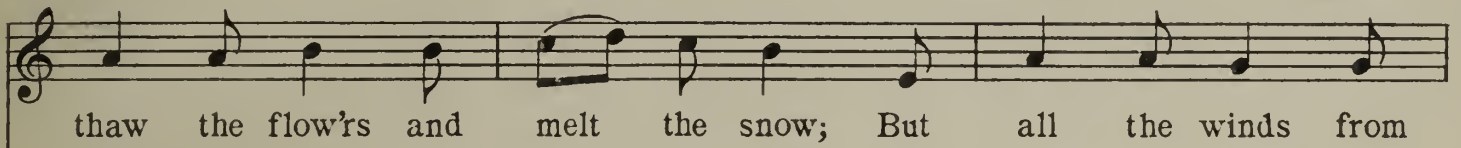
mf *p*

mongst the snow, And thought the flow'rs would nev - er grow; I

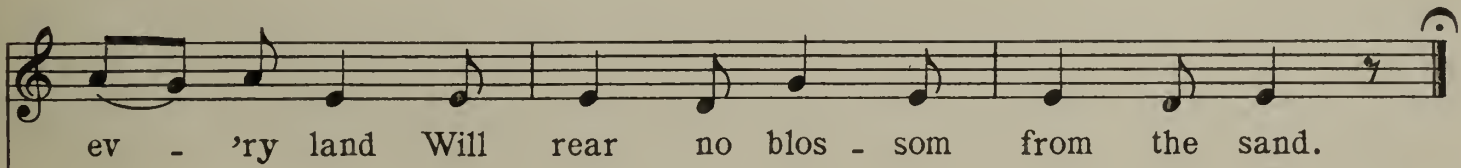
dug and dug a - mongst the sand, And still no green thing



mf dolce.



p



p

SKYLARK AND NIGHTINGALE

Allegretto ♩=58

Voice

When a mounting sky-lark sings in the

Piano

p

sun - lit sum - mer morn, I

know that heav'n is up on high, And on earth are fields of

mf

corn. But when a night - in - gale

sings In the moon - lit sum - mer ev - en, I

know - not if earth is mere - ly earth, On - ly that

heav'n - is heav'n.

5

THE BLIND BOY

Andante moderato ♩=84-88

Voice

Blind from my birth, Where flow'rs are

p *mp*

Detailed description: This system shows the first four measures of the piece. The voice part begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef part has a half note G3, a quarter note A3, and a quarter note B3. The second measure begins with a mezzo-piano (*mp*) dynamic, with the piano accompaniment moving to a treble clef and playing a series of chords: G4-A4-B4, G4-A4-B4, and G4-A4-B4. The voice part continues with a half note C5, a quarter note B4, a quarter note A4, and a half note G4.

spring - ing

I sit on earth

All dark.

Detailed description: This system contains the second and third systems of the score. The voice part continues with a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, and a whole rest. The piano accompaniment continues with a treble clef, playing chords: G4-A4-B4, G4-A4-B4, and G4-A4-B4. The bass clef part has a half note G3, a quarter note A3, and a quarter note B3. The fourth measure begins with a mezzo-piano (*mp*) dynamic, with the piano accompaniment moving to a treble clef and playing a series of chords: G4-A4-B4, G4-A4-B4, and G4-A4-B4. The voice part continues with a half note C5, a quarter note B4, a quarter note A4, and a half note G4.

Hark!

Hark!

A

lark is

sing - ing,

His notes are

cresc. *mf*

Detailed description: This system contains the fourth and fifth systems of the score. The voice part continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with a treble clef, playing chords: G4-A4-B4, G4-A4-B4, and G4-A4-B4. The bass clef part has a half note G3, a quarter note A3, and a quarter note B3. The sixth measure begins with a mezzo-forte (*mf*) dynamic, with the piano accompaniment moving to a treble clef and playing a series of chords: G4-A4-B4, G4-A4-B4, and G4-A4-B4. The voice part continues with a half note C5, a quarter note B4, a quarter note A4, and a half note G4.

all for me, For me his mirth:- Till some - day

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The lyrics are "all for me, For me his mirth:- Till some - day". The piano part includes a dynamic marking of *mf* in the final measure.

I shall see Beau - ti - ful flow'rs and birds in

The second system continues the vocal line and piano accompaniment. The lyrics are "I shall see Beau - ti - ful flow'rs and birds in". The piano part includes a dynamic marking of *cresc.* (crescendo).

bow'rs _____ Where all joy - bells are ring - - ing, all

The third system continues the vocal line and piano accompaniment. The lyrics are "bow'rs _____ Where all joy - bells are ring - - ing, all". The piano part features a complex accompaniment with many chords and moving lines.

joy - bells are ring - ing.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "joy - bells are ring - ing.". The piano part includes dynamic markings of *mf*, *p*, and *pp*, and a *rit.* (ritardando) marking. A fermata is placed over the final chord of the piano part. A *ped.* (pedal) marking is present in the bass line.

6 BABY

Allegretto ♩=92

Voice

Love me,—

Piano

pp

I love you,— Love me, my ba - - by;

Sing it high,— sing it low,— Sing it as

p

may be. Mo - ther's arms

p

un - der you, Her eyes a - bove you;

Sing it high, — sing it low, — Love me, —

pp *p*

I love — you.

pp

DEATH-PARTING

Moderato con moto ♩.=52

Voice

Piano

mf

'Good - bye in fear, — good -

- bye in sor - row, Good - bye and all — in vain, —

ten.

Nev - er to meet a - gain, my dear? — 'Nev - er to part a -

poco rit...... *p*

- gain? — 'Good - bye to day, — good -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a fermata over the word 'gain?'. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking.

- bye to - mor - row, Good - bye till earth shall wane, —

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'wane, —'. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand.

Nev - er to meet a - gain, my dear'— 'Nev - er to part a -

ten.

poco rit. *p*

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over 'a - gain, my dear'— and another over 'a -'. The piano accompaniment includes a *poco rit.* (ritardando) marking and a piano (*p*) dynamic marking.

- gain. — Nev - er to part a - gain? —

pp

Ad.

The fourth system concludes the piece. The vocal line has a fermata over 'gain? —'. The piano accompaniment features a piano-piano (*pp*) dynamic marking and an *Ad.* (Adagio) tempo marking.

8

THE GARLAND

Poco andante ♩=50

Voice

Ro - ses blush - ing red and white, For de -

Piano

p

- light; Hon - ey - suc - kle wreaths a - bove, For

mf

love; Dim sweet - scent - ed he - lio - trope, For

p

hope; Shin - ing lil - ies tall and straight, For

mf

roy - al state; Dusk - y

dim. *p*

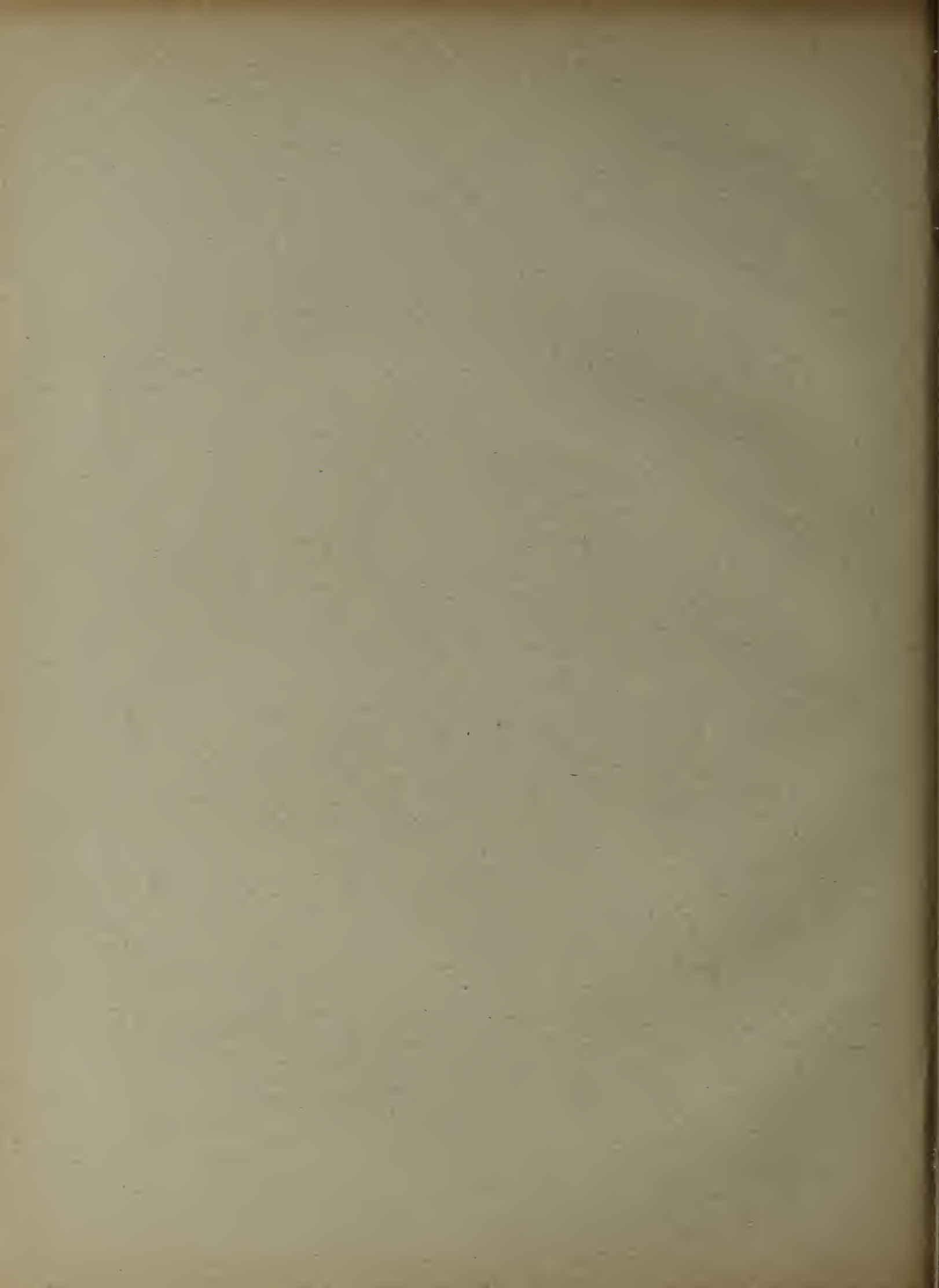
pans - ies, let them be For mem - o - ry; With

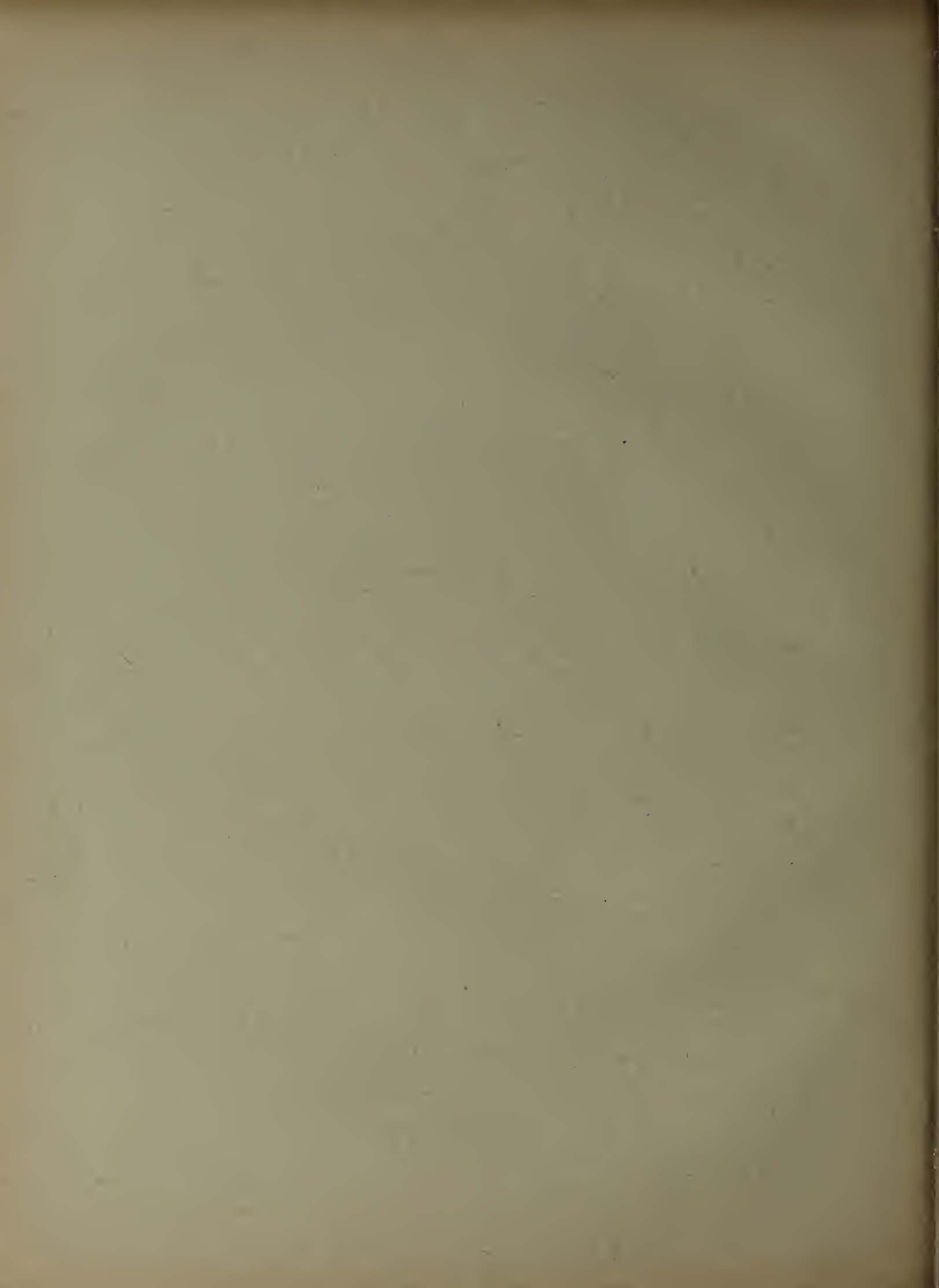
vi - o - lets of frag - rant breath, For death.

pp













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